MICHAEL Schenker

PLAY IT LIKE IT IS

Chrysalis
Chrysalis Music Group

Edited by Milton Okun

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MICHAEL SCHENKER

Biography

Michael Schenker's guitar heroics with the Michael Schenker Group, UFO, and The Scorpions have earned him a place in the heavy metal hall of fame. *Guitar Player Magazine* concurs: "...his (Schenker's) fluid playing incorporates liquid screams, lightning-fast runs, a well-controlled vibrato, growls, and harmonics—all governed by a strong melodic sense that sings more of creativity than repetition."

The German guitarist has devoted nearly a decade to a non-stop touring and recording schedule. Schenker's virtuosity played an integral part on UFO's *Lights Out* and *Obsession* LPs, but he decided to leave UFO, as he had difficulty expressing his own ideas through the band. Schenker's solo career began with 1980's *The Michael Schenker Group* LP. He was warmly welcomed by fans during tours of America, Europe, and Japan. His touring band consisted of Gary Barden (vocals), Paul Raymond (rhythm guitar and keyboards), Chris Glen (bass), and Cozy Powell (drums). This line-up recorded the second Michael Schenker Group LP, *MSG*, and continued touring in Europe and Japan. This tour was committed to vinyl, and *One Night At Budokan* shot to #3 on the UK chart. (*One Night At Budokan* wasn't released in America.)

After the *One Night* triumph, Paul Raymond and Gary Barden left the band. The remaining members of the Michael Schenker Group listened to over 700 tapes of prospective vocalists and recruited Graham Bonnett. At the same time, Cozy Powell decided to retire from the band to concentrate on his love of racing cars (he has since joined Whitesnake). Powell's replacement was Ted McKenna, who had previously played drums with Rory Gallagher.

The Michael Schenker Group's third LP, *Assault Attack*, was produced by Martin Birch and was recorded during the summer of '82 at Le Chateau in France and Musicland Studio in Munich. The album featured Graham Bonnett's vocals, although he had already left the band. At a warm-up gig for the Reading Festival in August of that year, Schenker and Bonnett came to a mutual decision to part company. Gary Barden, who had left MSG six months earlier, agreed to rejoin the band and appear at Reading.

With the line-up finally stabilized, MSG finished 1982 on the road, then rehearsed new material, and went into Ridge Farm Studios to record *Built To Destroy*. Originally released in Europe a few months back, the American version of the album has been totally re-mixed by noted producer Jack Douglas, whose previous credits include John Lennon and Aerosmith. "The original version of the album didn't have the sound I wanted," Schenker states. "My manager suggested that we let Jack have a shot at remixing it, and the results are incredible." *Built To Destroy* features a line-up that includes vocalist Gary Barden, bassist Chris Glen, drummer Ted McKenna and keyboardist Andy Nye in addition to Schenker. Schenker has been preparing for his American invasion by playing a series of sold-out shows in Europe and Japan (where *Built To Destroy* reached #1 on the charts). MSG's American tour is planned for February.

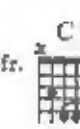
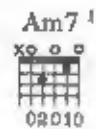
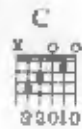
Schenker's highest accolades come from other guitarists. Iron Maiden's Steve Harris says, "Schenker is one of the rock and roll greats. He has a style that a lot of guitarists try and copy. He'll go a blistering lead run down the neck and you'll hear every note as part of a melody." Klaus Meine (Scorpions), remarked, "Michael's never sounded better. Of course, I've known him for years, he was the original lead guitarist in Scorpions, but his guitar work these days is the best it's ever been."

TABLATURE EXPLANATION

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

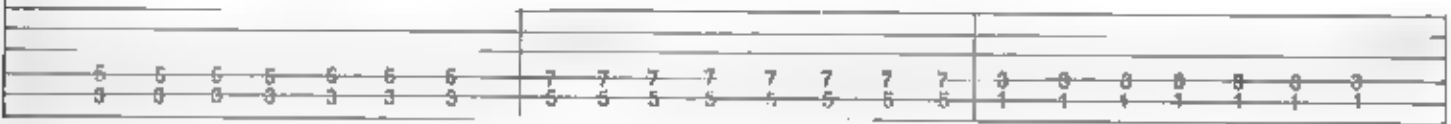
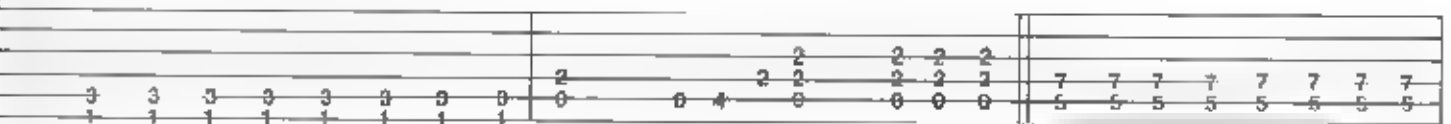
Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it:the word "½" for a half-step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.
Shake The symbol for a shake (or exaggerated vibrato) is ～～ . It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.
Slide A slide up to a note looks like ⁄ . Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⁄ or down ╲ . In both cases gradually release the finger pressure on the string so it fades away indefinitely.
Pull Off (P) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.
Hammer On (H) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

DOCTOR DOCTOR
Words and Music by Michael Schenker and Phil Mogg
Dm
C
B♭maj7
Am7
Am7
B♭
F
G
A
5fr.
C
Gm7
Medium tempo
Intro
mp (keyboard part adapted for guitar)
H P
T
A
B
(continue pattern)

Electric guitar in
Dm
Sl.
B♭maj7
Am7
Full
P
mf
gliss pick
H
B♭maj7
Am7
Dm
Full
B♭maj7
Full
Full

Am7
Dm
Sl.
B♭maj7
Am7
Full
1/2
Sl.
Dm
Turn volume up
Dm
B♭
(Slight feedback)
(Slight feedback)
Sl.
Sl.
Sl.
C
Dm
Sl.
Sl.

B♭
F
G
A
Sl.
Sl.
Sl.
Sl.
Double - time feel
Dm
1/2
Full
R
B♭
F
Full
Hold bend(s)
Hold bend(s)
C
Dm
Full
R
B♭
Hold bend(s)
F
Gm7
Am7
Sl.

Chorus
Dm(5)
Bb5
F5
1 3. Doc - tor, doc - tor, please,
2. Doc- tor, doc - tor, please,
don't you know I'm
don't you know I
Shuffle feel
C5
Dm(5)
Bb5
go - ing fast.
just can't last.
Doc - tor, doc - tor, please,
Doc - tor, doc - tor please,
F5
A5
Verse
Dm(5)
don't you know I just can't last
don't you know I'm go - ing fast.
1. She walked up to
2. It's on just
3. But you look

B♭5
F5
me
a mo - ment,
so an - gry
and real - ly
she's
as I crawled a -
cross
your
H P
B♭5
F5
then
she
start - ed
to
take
my
G5
A5
3rd time to Coda
bod - y a - part
nerv - ous boy
more
on the

G5 A5 Dm(5) B♭5
so far a - way from you,
Sl.
Sl.
C5 F5 G5 A5 Dm(5)
I'm on the run so far a - way from you
2
Dm(5) B♭5 C5 F5 G5 A5

Dm(5)
B♭5
C5
F5
P.S.
D.S. al Coda
A5
Coda
G5
I'm on the run so far a - way from

Dm(5)
Bb5
C5
you.
Lov - in',
lov - in'
I'm on the run
P.S.
G5
A5
Dm(5)
so far a - way from you.
Dm
1/2
Full
R
Bb
F
hold bend(s)
Hold bend(s

C
Dm
B♭
F
Am7
Cadenza
ad lib tempo
Tremolo pick
Sl

LOOKING FOR LOVE

Words and Music by Michael Schenker and Gary Barden

Medium Rock beat

Intro

Verse
Em
C
D
Em
1 Don't give me rea - sons when I know for sure,
2 Hand me a friend - ship that puts me to the test,
3 Al - ways un - feel - ing and some - times oh so cold.
C
B
Em
C
D
'cause I knew the an - swers be - fore I had
then you would - n't be an - y bet - ter than all the
The voice of my an - ger rings loud so I'm
G
B
B/A
B
C
D
to go.
rest
to d
Don't say I'm just wast - ing my

Em
C
D
G
B
time, what kind of a friend_ would you__ be?__ 'Cause
C
D
Em
D
C
you know that bet - ter than I
B
2.3.
C
Oh__ I'm
Sl

Chorus
E5
D5
E5
D5
C5
look - ing for love,
look - ing for a friend,
look - ing for love in the end
D5
E5
D5
E5
(I'm) look - ing for love
You gon - na be my friend
To Coda
D5
C5
Look - ing for love in the end

Guitar solo

Em
D
Em
C
Em
Sl.
P
Sl.
D
Em
D
Em
H
P
Sl.
P
Sl.
C
Em
D
Em
Sl.
Sl.
Sl.
8va
D
3
5
5
H
P
H
P
H
P

D
8va
Em
H
P
Sl
P
Sl
Sl
C
Em
D
Em
Full + ½
wide vib
Full
8va
D
D.S. al Coda
Pick slide

Coda
D5
E5
D5
E5
Look ing for love
You gon - na be my friend
D5
C5
D5
E5
D5
Look - ing for love in the end
Look - ing for love
You
E5
D5
C5
D5
gon - na be my friend
Look - ing for love in the end

Guitar Solo No. 2

D
Em
8va
Full
Sl
C
Release to half step bend
loco
P

Em
C
Em
D
Em
D
C
Em
D
Em
D
Em
Full
P
Sl
8va

8va
C
Em
D
Em
Full
loco
H P H P
D
Em
C
Em
D
Em
Begin fade
Em
C
Em
D
Em
Fade out

ROCK MY NIGHTS AWAY

and Music by Gary Barden and Andy Nye

Bright Rock beat
Keyboards
E A/E B/E E A/E B/E C G D
fdbk. sustain
8va
Feedback sustain into higher overtone
Dsus4 D E A/E B/E E A/E B/E
C G D Dsus4 D E A5 B5
E A5 B5 C G D Dsus4 D

E A5 B5 E A5 B5 C5 G5 D5
Fig. B
A5
Verse
E A5 B5
She nev - er wants to
Fig. A
E A5 B5 C G D Dsus4 D
hide from fire, no; got too much de - sire.

G
D/F♯
Em
D5
C5
DS
far from home,
from day to day,
who's gon - na rock my nights a - way?
who's gon - na
E
A5
B5
C
G
D
Dsus4
A
2.
rock my nights a - way?

C
G
D
Dsus4
D
E
A/E
B/E
E
A/E
B/E
C
G
D
A
Guitar solo
F♯m/F
B
D
Sl
Sl
Sl

Bend neck
F#m E
B
Am
Bm7
C
D
E5
A5
B5
C
D
Full

Dsus4
D
E5
A5
B5
Full
P
Sl
A
Verse
nev - er
to
E
C
G
h.de from fire, no
Got too much de - sire

Em
D
C
8va
Full
Full
Full
Full
H P
P
D
E
Full + Full
loco
Sl
A.H.
D F♯
Rake
Rake
8va

C
D
Slow bend
G
Bm
Bm
E

begin fade
Fade out

ARE YOU READY TO ROCK

Words and Music by Michael Schenker and Gary Barden

Verse
A5
Fig. A
C5 A
G5
D5
A5
You know the sound, you got the feel - ing,
2. There's no mis - take, no de - ny - ing
you know there's no go - ing back
we're just one of a kind.
It's all you see,
There's no con - ceit,
all you be - lieve,
seems like we're all black sheep,
you must have that
ah, hid - ing our
sound
time.
You got - ta rock and get down, yeah
You wan - na rock and get down? Yeah!
Some cra - zy dreams make your head spin round Let's rock and get down!
You love that sound makes our heads spin round and round Let's rock and get down!
You heard the word, now it's all o - ver town
I said the word, now gath - er a - round

Am G5 Am G5 Am G5 D5
1. 3. Out in the streets_ the kids stand 'n' wait
2. Out in the streets_ the lights hit the name-
Sl.
Am G5 Am G5
their time, Tell me how do you feel?_
less crowd, black and sil - ver mys - tique._
Sl.
Chorus
Am G5 D5 E5 G5/E D5
Do you wan - na rock to - night?
Beam on a face with grace_ and shout
Sl.

E5 D5 E5 G5/E D5 E5 D5
Are you read - y!
Are you read-y to rock?
E5 G5/E D5 E5 D5
To Coda
E5 G5 D5
Tell me you're read - y
Oh
A5
Oh yeah!
Sl

Solo
C♯
10
10
H P H P H P H P
10
10
H P H P H P H P
H P H P H P H P
long bend
H P H P H P H P H P H P H P
Full
Full + 1 2
E
Full
Release ½ step
Full
Full + 1 2
Full

Harmonic
Bend neck to lower pitch full step)
② XII
Bend neck
long bend
wide vib

Full
Full
D.S. al Coda
Full
Full
H P
Sl
Sl

Coda
E5
G5/E
D5
Tell me you're read - y to rock!
Sl
Sl

E5
G5/E
D5
Are you read - y?
(Pull out of mix)

VICTIMS OF ILLUSION

Words and Music by Gary Barden and Michael Schenker

Chorus

F♯5

screams are loud but then he can't hear, (The)

Muted

1 3

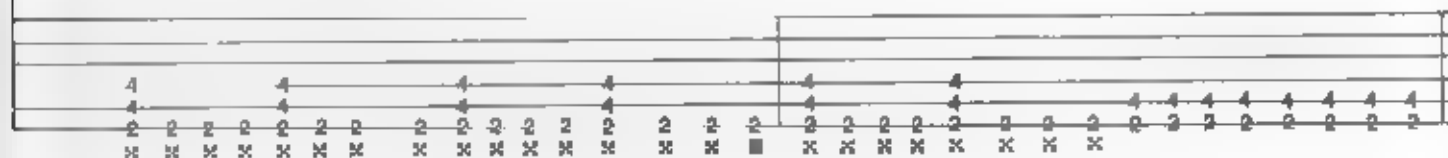
night - mare shows his face then dis - ap - pears.

Muted

E
D
Sl

2
Muted

Chorus
Fig. A
E
D
E
D
E
D
Ooh, vic - tim of
ooh, vic tim of

E
B5
sion
Down,
down,
you
A5
got - ta find a way,
'cause if you don't be - lieve in what you're see - ing now,
there's noth - ing more to say'

Guitar solo
C♯5
Less than ½ step bend
Full + Full (maj 3)
Full + Full
Full
A5
Fdbk
Add fdbk on
slow release

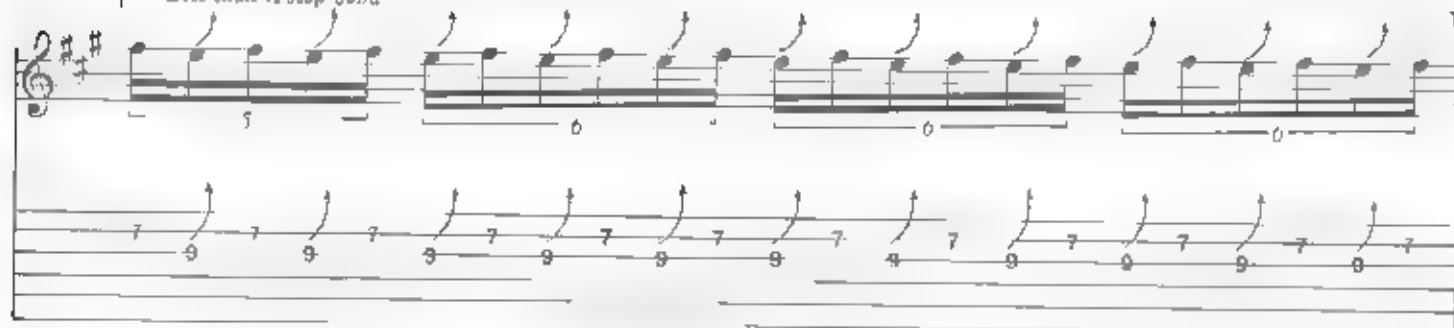



Fig. A
unison bend,
Full
(unison bend,
Less than ½
(-<½) Less than ½ step bend
8va
loco

E
8va
D
Fig. A
1/2
2
3
P
E
8va
D
loco
E
D
Sl.
Muted
E
D
D.S. al Coda
Coda
E
D
Solo 2 "Outro"
Fig. A
E
D
E
D
sion!
Full
1/2

Fig A
8va
Full

8va
Full + Full
Full
H P
1/2
Full + 1/2
Begin fade
Fade gradually
Fade out

Pre chorus
Am(7)
G
he gazed on times to come
and keep his soul in chains?
Ah is then
Ah is then
Muted
Full
Slow release
E
re - vealed, and vi - sions on wa - ter speak true.
re - vealed, (and) tears that he shed were for
8va
Full
1/2

Chorus
Am7
C
G
D
Am(7)
Cry
of the
na
tions
Full
(Lead guitar fills. Rhythm guitar plays
Strong
noise)
Full
Cry
Am(7)
na
tions
Full
3
E5
8va

Chorus No. 2

Am(7)
C
G
D
Am(7)
Cry
for
the
na
tions!
8va
Full
(Hold bend)
(Sustain)
Full
(Sustain)
Full
Rhythm guitar continues
Fig. A
C
G
D
Am(7)
C
G
D
Oh,
cry
for
8va
Full
Full
P
P
Am(7)
C
G
Bridge
C5
G5
D5
na
tions!
Bat - tles of kings and of fools...
Full
loco
Full
P

Am 7
8va
Full + Full
M3
Wide vib.
D
Am
Full
Bend to Major third
loco
Sl.
P
1/2
65

* Note: Slightly less than a semitone bend

G
Muted
Full
H P
Sl
3

Instrumental Bridge (add vocal effects, high screams, etc.)
G
Am
D
Hold bend
Slow bend
Slow release
P.S.
M3

(chorus)
Am
C
G
D
Chord progression sim. till end
Full + 1/2
Full
8va
Sl.

8va
Full
Slow bend
Full + Full
M3
Full + 1/2
P
Sl

8va
Full
Full
Full
Full
Full
Full
Full
Full

Begin fade out
Fade out

Intro Medium Rock beat

Lead Guitar

F♯m E F♯ F♯m

f p

Background Guitar

f

Fdbk Fdbk. p F♯5

F#5
B5/F#
E
pie in the sky dreams.
and now it shows.
Time we say good - bye
Sl. Sl.
F#5
C#5
Sl
Chorus
A5
Lights out, lights out in Lon - don
E5
B5

A5
G5
Hold tight till the end
Bet ter now you know
A5 A#5 B5
we'll nev - er wait till to - mor - row
B
A
A5
B5
Lights out, lights out in Lon - don Hold tight till
Sl.
Sl

A5
G5
To Coda I and II
the end
God knows when I'm com - in' on my run
Sl.
Sl.
2.
Guitar solo No 1
C#m
com - in' on my run
8va
Full
Sl.

8va
wah noise
8va

8va
Rake
Rake
Sl
P

8va
(slightly rushed)
Full
P
H
Sl
C♯5
F♯5
slight bends
1/2
3

C#5
D.S. al Coda I
B5
(sustain into
Chorus for
4 bars)

Coda I
F#m
com - in' on my run
Sl.

F#
F#m
D.S. al Coda II
Fdbk
Fdbk

Coda II
Guitar solo No. 2
F#5(m)
com in' on my
slow bend
Full
Fdbk
Feedback pitch
Octave and a 5th higher (F#)
C#5
F#5
Rake

B5
A5
C#5
F#5
Full
P
H
Sl
1/2

F#5
C#5
B5
A5
E5
B5
Sl
H P
C#5
Full
Rock wah-wah pedal

F#5
C#5 1/2
continue rocking wah
Full
F#5
C#5
hold wah
end wah
B5
A5
B5
SI
F#5
C#5 1/2
1/2
SI

CAPTAIN NEMO
Music by Michael Schenker
Bend neck
Bend neck
Pick slides
Top stgs.
Top stgs.
Bot. stgs.
Bot. stgs.
T
A
B
Moderately fast
Verse
H P

A(root)
simile
Full
A(root)
Sl
A(root)
2
3 A(root)
Full

A(root)
Middle
Verse
A(root)
A(root)
A(root)
A(root)

C(root)
Verse
A(root)
A(root)

Guitar solo 1
Bridge
F#(7)
Full
(Keyboards)
B7
A7
Muted
D7
C7
C
F
Bb7

C#7
D
E
F#m
D
E
F#m
Sl.
H P

Moderately
H P
Full

F
A
Sl
H P
D
B
Full
Full
P
E
H P
A
Sl
F
Sl
H P
A
Sl
F
A

8va
Wide vibrato
Dsus4
D
B
A
Full
P
Full Full
(Hold bend and vibrato)
(sustain)

ARMED AND READY

Words and Music by Michael Schenker and Gary Barden

D
A
D
A
yeah
Are you
Verse
D
A
Are
and
D
A
feel

E
D
A
sight trained on you
E
D
A
I'm in o -
D#5
E
(echo)
D
light sight trained on you (you) (you) (you) (you)
Muted)
P.S.

E
D
C
Armed and
slightly muted
read - y,
D
C
don't let me down to
B
night!
Sl.
Sl.

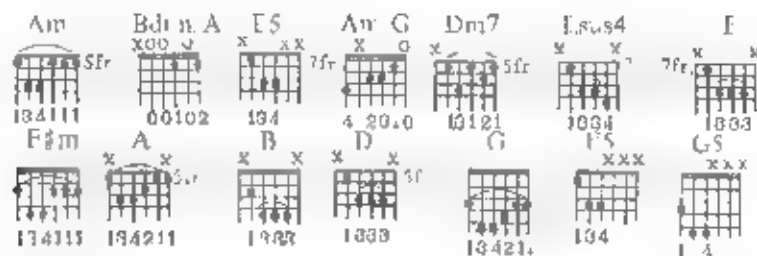
To Coda
B
An'
D
Guitar solo
8va
A
Slide into double stops from half step below
Sl

D
D♯
E
Choppy
Sl
D
Full + Full
E
D
Full
D
Sl
E
D
A
D

D
A
D.S. al Coda
(Voice) Are you
Sustain
Coda
B
bkdg voc
(to - night)
Are you high to - night?
Is it hard e - nough?
Sl
(to - night)
Are you
Is it
Sl

B
D
A

I'M GONNA MAKE YOU MINE

Words and Music by Andy Nye, Gary Barden, Michael Schenker and Ted McKenna

verse
Am
Am, G
Dm7
The day that you came to me was the
Esus4
E
Am
Am, G
day that changed my world
These mem-o-ries are sad-der now.
Dm
Esus4
E
Am
Was I to know it would go wrong?
No, I did-n't leave

Am G
Dm7
Esus4
E
back some how
Am
Am G
Dm7
I nev - er de - ceived you
so stop run - ning a - way
Esus4
E
To Coda
Middle
F♯m
A
I

B
D
E
F♯m
nev er wan na hear you say (that, I was
out a
A
B
D
Chorus
Am
G
I
I need you!

F(5)
G(5)
Am
I never thought I'd find
some - one who'll al -
C
F(5)
E
ways be there.
You know I'm gon - na make you
Am
Am, G
Dm7
mine.
You said you'd come back a - gain.
I

Esus4
E
Am
Am G
nev - er knew ex - act - ly when.
I nev - er could ac - cept the pain
all the time I took the blame.
Chorus
Am
I want you!
G
F(5)
G(5)
I need you!
I nev - er thought I'd find

Am
C
F♯5
some - one who'll al - ways be there
G
E
You know I'm gon - na make you
You know I'm gon - na make you
Guitar solo
F♯m
A
mine.
wah - wah on

B
D
E
A
Octave

B
slightly muted
D
E
slightly muted
A
B
D
Am
sustain
Am
(continue background guitar)

Am
Coda
1st & 2nd
Tacet
G
(mine.) I want you! I need you!
F(5)
G(5)
Am
I nev - er thought I'd find some - one who'll al -
ways be there.
G
F(5)
G(5)
Repeat and fade
You know I'm gon - na make you

TO THE ARENA
Michael Schenker

D5
Em
Bm
D
A
Gm/Bb
C/B
Cm
Ab
Cm/G
F7
C7/B
Gm
Eb
F
Bb
C
G5
Bb5
F5
C5
A5
Moderately fast Rock beat
Intro

Main theme
Note (Add wah-wah pedal filtering to theme)
on repeat muted

Em

1
2
Solo 1
Bm
Sl
slight bend
1/2
2
P

Full
Sl.
P
Full
Sl.
Full
Full
Sl.
Sl.
Full
Full
Full
Full
Full
Full
Full
Full
Muted
Full
Sl.
Full
Sl.
Full
Full
Full
Full
Full
Full
Full
Full
Sl.
Muted
Em
Muted,

Solo 2

Interlude
loco
8va
long slide
(wah)

A♭
Cm/G
F7
B♭
G7/B
Cm
F
B♭
G7/B
Cm
F
D5
wah
Sl
Gm
E♭
F
B♭
Gm
E♭
wah on
Full
P
Full
H P
Full
P

F D Gm E♭ F B♭
Full
H P Sl
Gm E♭ F
1+½
H P
D
Sl
P
Gm D B♭ C

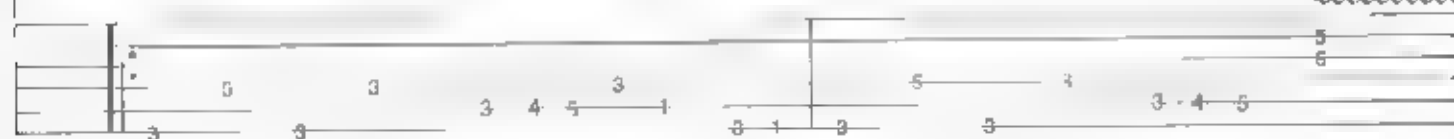
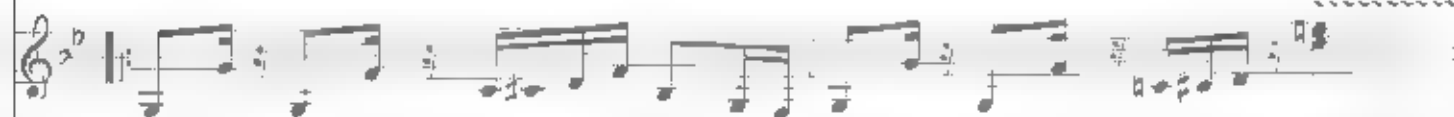
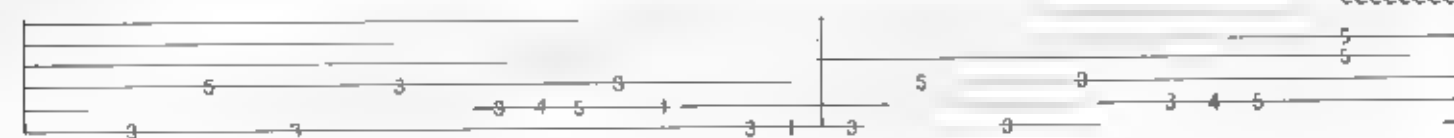
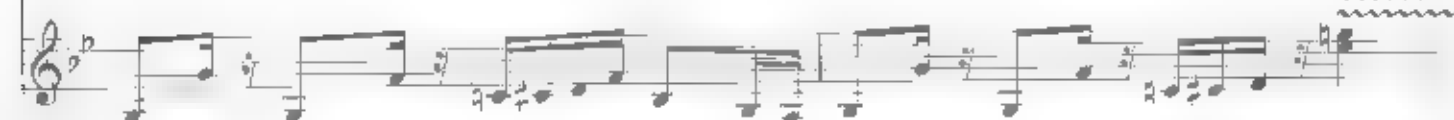
Eb
D
Trills
On repeat - - - - - ritard gradually
Slow G
8va
Hold bend
F
8va
Bb
F
8va
D
Gm

8va
loco
G
rit
G5(on cue)
Pick slide
Drums

ATTACK OF THE MAD AXEMAN

Words and Music by Michael Schenker and Gary Barden

Gtr I
Bb
C5
D5(m)
Bb
C5
D5(m)
Gtr II
8va
Gtr III
Gm
Gm
Db
Bend neck
to lower pitch
(½)
Bend neck
(½)

Verse
Gm
Sneak - in' 'round the back streets. Don't stay out too late.
round town his laugh - ter sounds deep in - to the night. That
C
Gm
He's got some - thing he wants to give to you. He
flash of knife in the flick - er - ing light's for you He
F
Gm
calls in his dreams, with his phan - tom screams
knows when he's down but he's got to have more 'cause he

Gm
Hide from shad - ows in the night. On - ly day will save__ you.
thrives on ex - cess cel - e - bra - tion
Got - ta__
B♭
watch the at - tack__ of the mad axe - man. He can take you an - y - time he pleas - es.
D5
He wants to make you bleed
A

D5
make you bleed
Eb
F
Gm
Eb5
Bb5
F5
Time af - ter time you can see him.
Time af - ter time in the wings you can see him
Eb
F
Gm
F
He's on - ly look - ing for fun in his dreams
C/E
To Coda
Eb
Gm
Ah

Interlude
Gtr I (Slide guitar solo)
F
Fadd2
C/E
Sl.
Gtr II (Acoustic)
Sustain chord tones
Fadd2
F

C/E♭
Csus4
C/E♭
Csus4
D.S. al Coda
Sl
Sl.
Sl.
Sl.
Coda
B♭
Gm
Watch the at - tack of the mad axe - man
A♭
fdbk.
fdbk
Note Sustain and allow higher overtone to feed back.
Double time feel
Lead guitar continue feedback into solo
Rhythm guitar)
Sl

G5
B♭5
C5
(Rhythm gtr. sim.)
Guitar solo
Full
fdbk
wide vib
8va
(unison bend)
Full
wide vib
Full
Full
Full
Full
P
Full
Full
Full
Full
Full
Full
P
Sl.
Note: Bend and release like slow vibrato
H

G5
Bb5
C5
(hold bend)
Full
Sl
P
(hold bend)
C5
Bb5
(hold bend)
(hold bend)
(hold bend)
(hold bend)
C5
Bb5
C5
Sl
Sl

C5
8va
B♭5
C5
Full
slow bend
G5
Full + Full
(M3)
M3
H
P
Sl
Full + 1/2
(wide vibrato)

G5
Bb5
C5
8va
(wide vibrato)
Eb
Cm
Bb
Gm
Eb
Cm
Gm
Eb
Cm
Bb
Gm
Eb
Cm
Eb
Cm
Bb
Gm
Eb
Cm
Gm
Eb
Cm
8va

Bb
8va
Gm
Eb
Full
Full + 1/2
Sl.
Cadenza (Ad lib tempo)
F
8va
1/2
slow slide
continue wide vibrato
G5

F5 F5

Sl Sl

G5 (C5 add2) Ebmaj7 F

F5

G5 (C5 add2) Ebmaj7

Guitar solo No. 1
Double stops
Bend & Release
vibrato

Gm
B♭
Full + 1/2
Full
Major third
Perfect fourth
P4
Full + 1/2 + Full
note Long portamento bend
wah
harm
Portamento bend

Cm
F
8va
Sl
Bb
Full
P
(loco)

Guitar solo No. 2 (outro
come,
On
and on
and on
(Vocal vamp as background for solo)
8va
loco
Full

Bb C Eb F Bb C Eb
Full
H P
Sl.
8va
F Bb C
Full
Bb C Eb
Hold bend
F Bb C Eb F

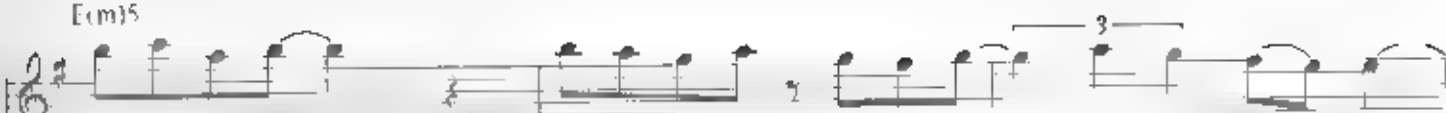
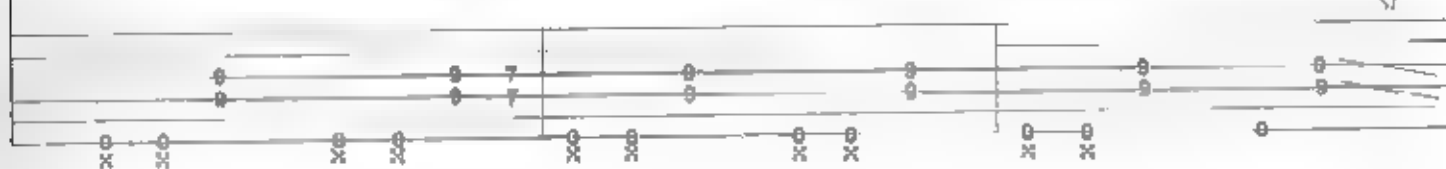
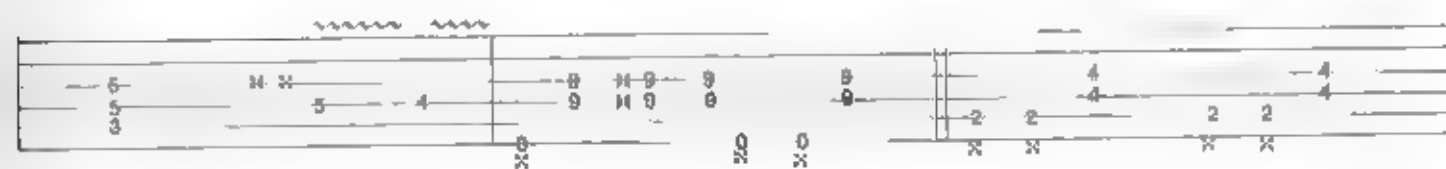
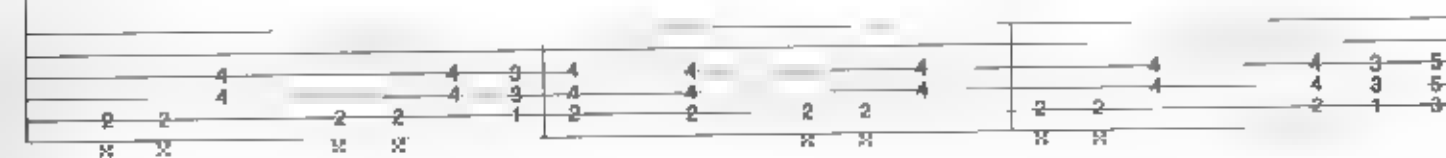
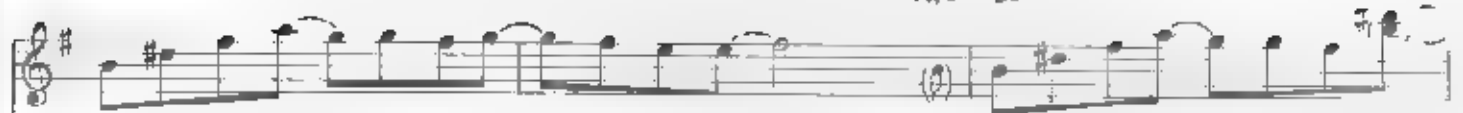
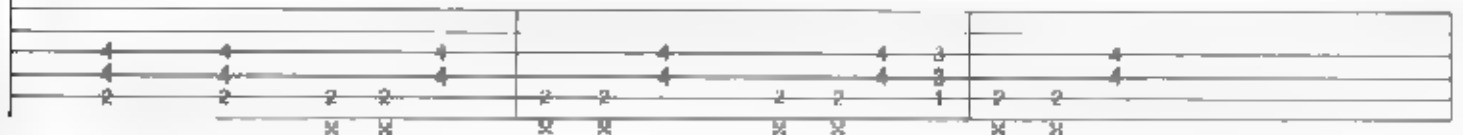
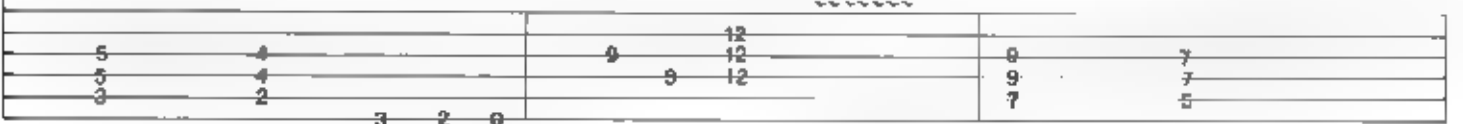
Note: bend both strings . . . Finger ② string.
Do not pick ② string. Allow movement
of ① string to sound pitches of both strings.
Guitar solo No. 2 cont.

DOGS OF WAR

Words and Music by Gary Barden and Michael Schenker

Am C5 B5 A5 D5 Em D Em B

Medium Rock beat

E(m)5
Here on the bright side,
caught in the spot - light
C5
A5
E(m)5
C5
B5
A5
1 3. Warn - ing de - layed, no chance of e - lud - ing,
2. Mis - sion com - plet - ed, all were de - feat - ed,

B5
A♯5 B5
1. Keep ing their minds as they walked out of sight,
2.3. Slap on the backs for the ones who were dead
1. lead ing the ho - urs a - way
2 till prob -'bly the wolves will at - tack
3. by some one fee - ing the same
Chorus
Em(5)
D5
It is a
world when you're
C5
B5
out, out in the cold
The dogs of war
Bend neck vib.
open harm
Open harmonics
Bend neck for vibrato

Em(5)
D5
C5
B5
E(m)5
To Coda
bite the hand for a price and de - liv - er more!
Bend neck
Bend neck
(½ step lower)
Guitar solo No. 1
Em
D
Em
D
C
B(m)
Em
D
Em
D

Note: use filtering of wah to vary timbre of chord forms. Rock the pedal gradually to change tonal emphasis.

Em
(rushed)
(Wide vibrato)
C
B5
A5
loco
Double - stop bends
Full
1/2
Full
Gradual double bend to full maj or 3rd
(Down to D)
Bend neck
Full
Bend neck
(B5 A5)
C
(Em)

Figure A
Bend neck
D.S. al Coda
continue Figure A
behind verse on D.S.
Guitar solo No. 2
tremolo picking

D
C
Bm
D5
Bm
world_when you're
out in the cold
D5
D5
hand_ for a price_

1 2 3
4.
C5
Bm
Em
Em
and de liv er more!
1/2

out so o
Em
D
Em
D
fade out

C
Bm
Em
tremolo picking
tremolo picking

Chorus
Try me, oh, take me for a
and you leave me with
You say it's o - ver, but for me it had just be - gun,
(Clean tone)

Guitar solo (continued)
Cm
Sl
1/2
Bb
Ab maj 7
Fm
(fast bend / release
finger vibrato)
Cm
Bb
Ab maj7
Bb

Distortion
octaves
Abmaj7
Bb
Cm
Sl
Unison bend
Full
Sl
Fm
Full
1/2
Full
1/2
Full
Cm
Full
Sl
Bb

Cm
B♭
Fm
Cm

ROCK BOTTOM
Music by Michael Schenker and Phil Mogg
E
Em
B
Medium Rock
A
T
A
B

B
E5
D5 E
C5
D5
1
2
C
Main riff
Em

(E5 2nd guitar enters)
(c.d lead guitar)
Fig. (4 bars)
E(m)5
(Trill)

D5
E5
C5
B5
A5
Rock
bot - tom
rock
To Coda
Em

Em
Muted
Muted

Bridge
F
Half time feel
Em
C5
B5
Will the dark
Muted
ness
E5
G5
C5
B5
Em
Will the light re veal your soul?
Sl
Sl
Sl
P

C5
B5
One sweet kiss on your
loco

G
C5
B5
One long sleep

you'll nev - er know

C5
B5
E5
Where do we go?
Where do we
C
C5
B5
go?
Where do we go
from
G
a tempo
E5
here?
Note: Change timbre of muting by varying right hand pressure.
Muted

D5
Fdbk
Fdbk
B5
Note: Harmonic feedback pitched a 16th above the fundaments
Muted
D
Fdbk
(Sustain)
(Fdbk)
Muted
Tremolo picking
Em
D
Sl.gl. fdbk
Fdbk

Guitar solo No. 1
Em
Note: Alternate right and left hand muting
(Finger mute)
F.M.
(Palm mute)
P.M.
SL
H
P

Gliss pick
Gliss pick
Sl.
Gliss pick
Gliss pick
Gliss pick
Gliss pick
Sl.
P P H
Sl.

Bm
Full
P
Full

Em
Full
(Slow to full)
Full + 1/2 Full
P
H
Sl

Em
Sl.
Full + 1/2 (Wide vibrato)
Full (Wide vibrato)
Sl.

Extremely muted
Muted
Muted
Note: Gradually decrease muting by releasing pickhand pressure
Muted
Muting off
(Feedback)
Note: Press strings firmly against pickhand palm for staccato effect

Em
Full + 1/2 Wide vibrato
Wide vibrato
Gliss pick

Em
Gliss pick
Unison bend
Full
Wide vibrato
Relaxed
Sempre legato
Simile phrasing
etc
Harmony
Diatonic sixth below principal melody

continue legato phrasing

Em
Em
1/2
Bm
H P
Full
(Wide vibrato)
Full
Em
Bm
Full
(Wide vibrato)
Full
Sl.
Em
1/2
Bm
(Slow bend)
1/2
1/2
Full
Full
Full
Em
Bm
Full
Full
Full

Guitar solo No. 2

Em
(Slightly behind the beat)

Em
Full
P
H
Sl
1/2

Full
Slight bend
Drums
Half step release
(Slow release)
1/2 Slow bend
Double stop bends

8va
Em
C
B
Full
P

8va
Full
Full
Full
Full
Full
Sl
Slow release
Release half step
1/2
Slow release
(Hold bend)
P
P
P
P
P
P
P
P
P
P
P

G
C
B
Em
Sustain
Sustain
Crowd sounds

Reprise
K
D/E
E
C5
B5
A5
D5
D.S. al Coda
D5(see page 3)
Coda
E5
Feedback shriek

D5/E
E5
D5/E
C5
B5
ritard. gradually
Slower
E5
Conducted
On cue
Full
Full
Full
(Unison bends)
Full
Full
Full
(Tremolo picking)
Cadenza
(ad lib tempo)
(No time signature)
8va
Freely
Full
Full
H P
H P
H P H P
< 1/2
P P
< 1/2
Note: Bends of less than a half step
8va
8 times
P
P
P
P

8va
H P
1/2
Slow bend to Full
Wide vibrato
Note: Pick while bending string
Full

8va
Full
Start rit.
Gradual ritard.
rit.
1/2
loco
B5
Sl.
P
H

ARE YOU READY TO ROCK
ARMED AND READY
ATTACK OF THE MAD AXEMAN
CAPTAIN NEMO
CRY FOR THE NATIONS
DOCTOR DOCTOR
DOGS OF WAR
I'M GONNA MAKE YOU MINE
INTO THE ARENA (Instrumental)
LIGHTS OUT
LOOKING FOR LOVE
ON AND ON
ROCK BOTTOM
ROCK MY NIGHTS AWAY
TRY ME
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